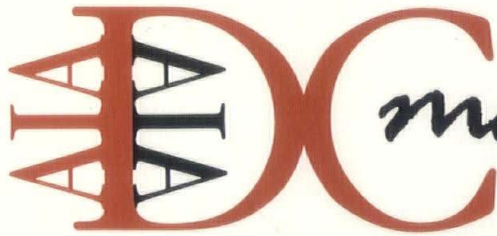


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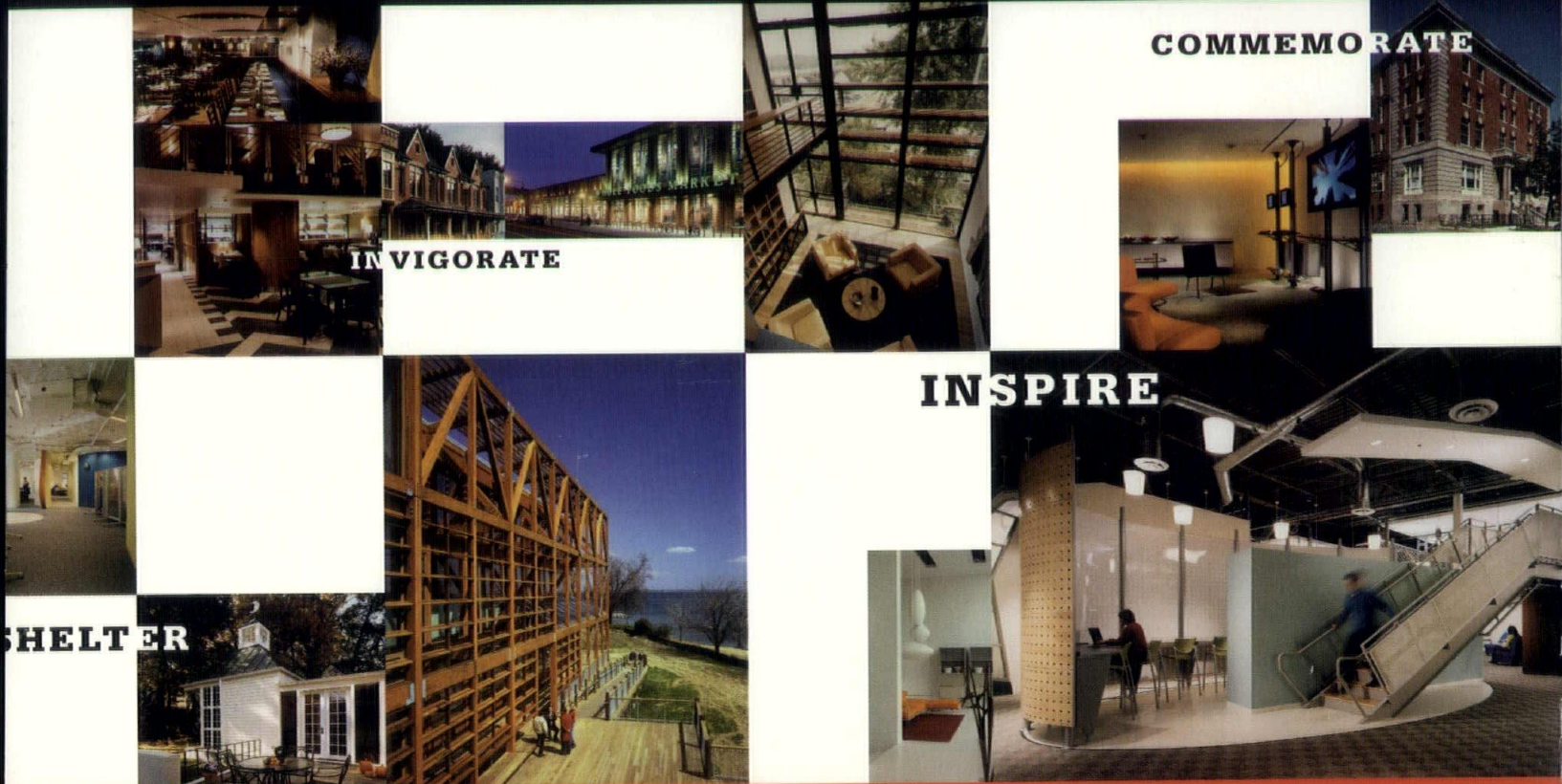
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ARCHITECTURE WEEK 2002

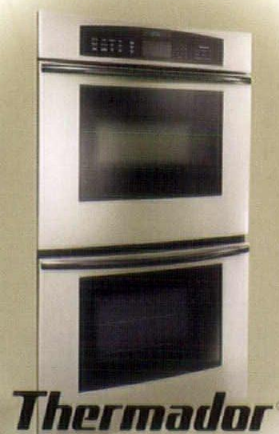
HERE'S YOUR GUIDE TO ARCHITECTURE WEEK SEPTEMBER 7

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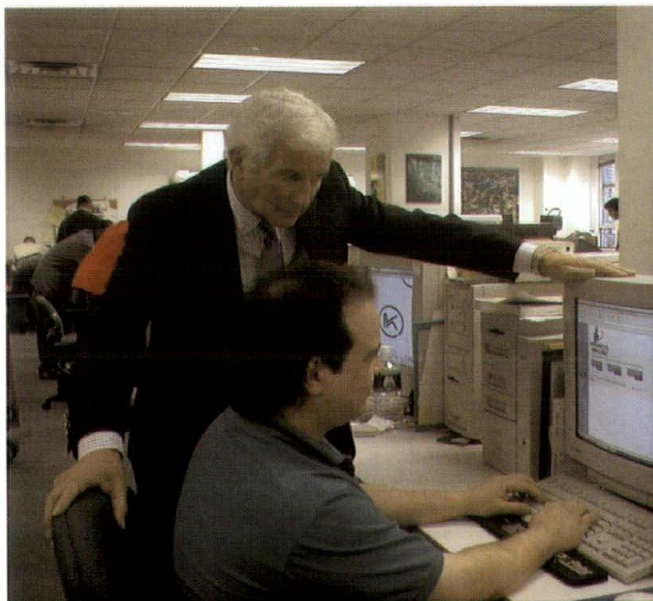
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ARCHITECTURE WEEK

What good can architecture do?

What can good architecture do?

A roof provides shelter. A school invigorates a neighborhood. A museum inspires a child. A memorial commemorates lives lost.

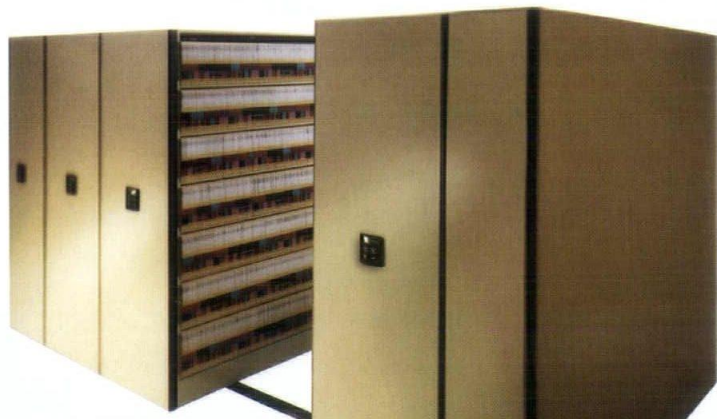
Welcome to the Washington Chapter of the American Institute of Architects' fourth annual ARCHITECTURE WEEK, celebrating what good architecture can do. This issue of *AIA/DC Magazine* is your playbill for the week, an introduction to the people and places that make our city a better place to live.

Michael E. Hickok, AIA
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Saturday, September 7th
CANSTRUCTION Build-Out

Join in the fun as teams of architects, engineers, and contractors build giant structures from canned goods. The *CANSTRUCTION*s will be on exhibit all week before being dismantled for donation to the Capitol Area Food Bank. Refreshment provided.

6 p.m.-midnight at The Mall at 2000 Penn. Free. Reservations required; call 202.667. 1798 or e-mail reservations@aiadc.com.

A WELL BALANCED MEAL

How a *CANSTRUCTION* Gets Built

by Hannah McCann



DAVIS team members brainstorm for *CANSTRUCTION* 2001.

To kick off this year's Architecture Week, teams of local architects, engineers, and contractors will build sculptures out of canned and boxed foods, creating giant feats of imagination, humor, and technical engineering. Their *CANSTRUCTION*s will be on public display all week and then judged in categories like "Best Meal," "Best Use of Labels," and "Structural Ingenuity." After the competition, the structures will be de-*CANSTRUCT*ed, and the food will be donated to the Capital Area Food Bank for distribution to shelters, clinics, soup kitchens, emergency pantries, and hospices. As a result of this volunteer effort, thousands of meals will be served to those in need.

CANSTRUCTION was invented a decade ago in New York City by the Society of Design Administration. Now more than 80 cities nationwide participate in the annual competition. Washington has participated for the last five years.

Right now, across Washington, 15 teams are planning what they'll build for this year's *CANSTRUCTION*. How does a *CANSTRUCTION* get built? To find out, we followed the team from James G. Davis Construction Corporation as they built last year's creation, the *CANstand*. As you read, the DAVIS team is hard at work on this year's entry, which will be unveiled at the Build-Out on September 7th.

Answering the Call

In DAVIS' shiny headquarters off Rockville Pike, a yellow flier comes across the desk of Corporate Communication Manager Melissa Burneston. "Call for Entries!" it announces. "*CANSTRUCTION* 2001." Once a year, the call is sent to more than 350 architecture, engineering, and contracting firms in the D.C. area. For the past four years at DAVIS, the response has been immediate.

Burneston alerts DAVIS' *CANSTRUCTION* team captain, Meghan Ulrich, an Assistant Project Manager. With the help of Communications Coordinator Robin Wallace, the call goes out company-wide to office workers, project managers, and site superintendents. "The majority of us do this because we know we're going to be helping people," says Wallace. "The second reason is because it's going to be a lot of fun."

"The Call for Entries starts whispers and murmurs," reports Ulrich. In the hall, on the elevator, over cubicle dividers, DAVIS employees debate what to build out of canned and boxed food.

Ideas start with a play on the word "can." Burneston grabs a dictionary to see what words begin with c-a-n. Past entries from local firms have had clever names like, "The Million CAN March," "CANs Across America," and "Proud to Be an AmeriCAN." At DAVIS, the aim has also been to remind people of the cause behind the competition. "The first year we built the Soup Kitchen out of soup cans to call attention to where the food was going," Ulrich remembers.

In 2001, there's a new challenge. Since DAVIS is a General Contractor, the team wants to make a real building—something that people can stand in, something with a roof. Support for one idea starts to grow: a "*CANstand*," resembling a roadside vegetable stand. It seems right because, as Burneston describes it, "It's Americana, harvest time, back-to-our-roots."

The murmuring reaches enough of a pitch that Ulrich calls a meeting of all interested participants. A dozen people meet in a conference room to talk about the *CANstand*—what it will look like, how it would be built. With a few general sketches in hand, the team leaders are ready for the next step.



A Giant Shopping List

The next afternoon, Ulrich, Burneston, and Wallace head to the Giant supermarket on Rockville Pike. Fortunately it's a quiet hour in the store, because these shoppers are stacking cans in the middle of the aisle.

"We need to see how quickly we can bring it up to the right height," Ulrich explains. She's zeroed in on 55 ounce brown cans of Bush's Baked Beans. "We need brown to represent wood. There aren't that many brownish-toned, large cans."

The Bush's cans should work. Wallace takes out a tape measure to get the can's exact dimensions, which Ulrich will use to design the CANSTRUCTION on her computer when they get back to the office.

A CANstand needs vegetables. They peruse the canned vegetable aisle, looking especially for Giant-brand products. "We try to use a lot of Giant cans because they're a big sponsor," says Ulrich.

Like most shoppers, this team is also comparing nutritional values of various foods and considering what are the most practical items in a pantry. "We try to think of things that a soup kitchen can actually use, not odd products," Ulrich explains.

A Plan Takes Shape

Back at her desk the next day, Ulrich prepares to make the CANstand buildable. "We had a rough sketch when we went to the supermarket. Now, with the can sizes, we're able to finalize it and figure out the quantities we need."

Ulrich designs the structure in Autocad and generates a three-dimensional image of the finished product. Autocad allows architects to calculate the square footage of a building's footprint and the necessary quantity of different building materials. The program confirms that the CANstand will fit in the 8'x 8' space allotted, and helps create a final can order: 1,296 items at a retail cost of \$1,863.36.

As a CANSTRUCTION sponsor, Giant provides a 20% discount on teams' orders. "This is a unique project, and it helps put food on the table of some very hungry people," says Barry Scher, Vice President of Public Affairs at Giant.

Oregon Blackberries	16.5 oz	8 @	\$2.99
Libby's Pear Halves	15 oz	24 @	\$1.37
DM Peach Halves	15 oz	24 @	1.39
Bush Baked Beans	55 oz.	600 @	\$2.49
SG Swt Potato Vac Packed	17 oz.	24 @	\$1.19
DM Green Beans	14.5 oz	24 @	\$.89
Green Giant Gold Corn	15.25 oz.	12 @	\$.89
Green Giant Sweet Peas	15 oz.	12 @	\$.89
SG Small Early Peas	15 oz.	48 @	\$.89
Contadina Tomato Sauce	15 oz.	24 @	\$.73
Mitchel White Corn	15.5 oz.	24 @	\$.99
Top Ramen Ter Chicken	3 oz.	432 @	\$.18
SG All Purpose Flour	5 lbs.	16 @	\$1.49
Carnation Fat Free Skm Mlk	12 oz.	24 @	\$.93

Subtotal: \$1,863.36
Less 20% discount: \$176.46
Total: \$1,686.90

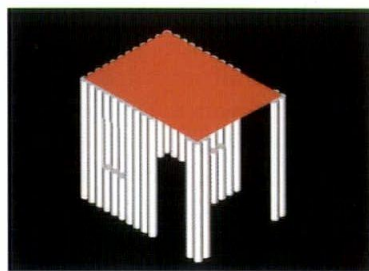
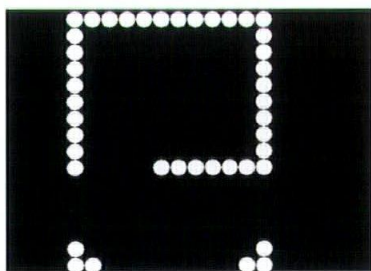
Costs can range from \$500 to \$3,000 per team. Some teams approach independent sponsors for backing; others pay out-of-pocket. At DAVIS, the entire cost of the effort is underwritten by the company.

DAVIS supports numerous community projects, including Jubilee Housing's Work Day and the D.C. Building Industry Association's Community Improvement Day. "We feel it's imperative to give back to the communities where we work and live," explains Burneston. "CANSTRUCTION allows you to give back in a way that is really memorable and fun."

The Build-Out

The night before the Build-Out, all 21 teams assemble at Columbia Square, site of the 2001 CANSTRUCTION. Giant has delivered the food, presorted in flats for each team. The DAVIS team arrives with hand-trucks to cart the heavy boxes of food to their designated site. "We'll do a quick count to make sure all the food is here, and say goodnight. We need all of our energy and excitement for tomorrow," Ulrich says.

When they arrive the next day, the DAVIS team is equipped with enough supplies to handle any unexpected situation during construction: 40 tubes of hot glue, 12 rolls of clear packing tape, a stepstool, the longest extension cord they can find. "Over the years,



After a trip to Giant (above), the DAVIS team designs their CANstand in Autocad (at left).



we've learned what we need to have with us for the Build-Out," Ulrich explains.

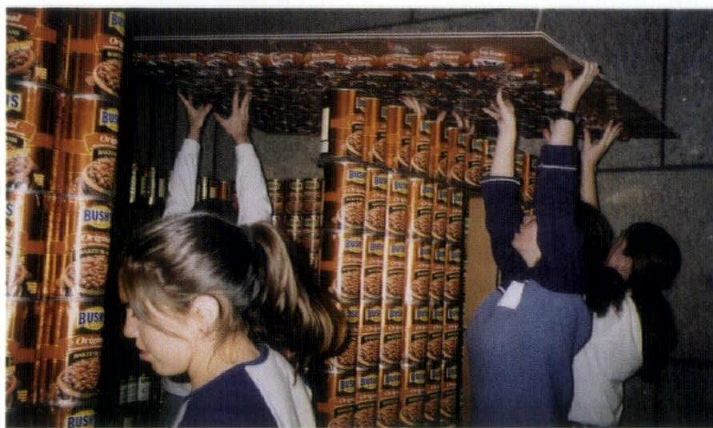
For the next six hours, no more than five people may build at once, according to the official *CANSTRUCTION* rules. DAVIS' team is broken into five-person shifts to allow everyone a chance to build—and to keep energy high.

The team is prepared for trial and error. "Usually you get halfway through and you realize you have to rework something," says Burneston. "That's part of the challenge." But the *CANstand* is shaping up with surprising ease. After four hours, the first shift realizes that it's close to finished. Ulrich uses her cell phone to call in the second shift early. "We're almost done; you might want to get over here."

For a break, Ulrich wanders the hall to see what other people are building. "You have more fun just walking around, guessing what other people are building, and then seeing it at the end," she says. Burneston agrees, "I marvel at how creative this group of *CANstructors* is year after year."

When it's all tallied in the end, this Build-Out will net 45,000 pounds of food at a value of \$41,000—the second-largest donation in 2001 for the Capital Area Food Bank. More than 150 volunteers will have worked together to collect the food.

Still two hours shy of finish-time, Ulrich can already say it's worth it. "I don't think anyone comes to *CANSTRUCTION* and walks away thinking, 'I've lost a day.'"



Saturday, September 14th *CANSTRUCTION* Awards

Winners of "Best Meal," "Structural Ingenuity," and other awards announced. Reception follows. Lend a hand in de-constructing the *CANSTRUCTIONS* for donation to the Capitol Area Food Bank. 2:30 to 4 p.m. at The Mall at 2000 Penn. Free. Reservations required; call 202.667.1798 or e-mail reservations@aiadc.com.

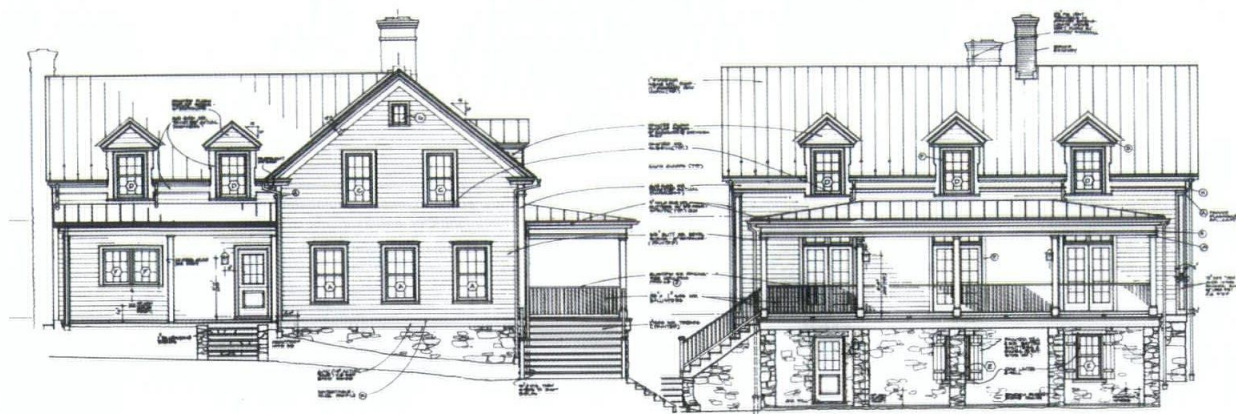
Sunday, September 8th

How to Work With an Architect

Thinking about a new house, addition, or office? Join us for a free workshop with Stephen J. Vanze, AIA, a principal with the award-winning firm of Barnes Vanze Architects. Topics include what to expect from the design and construction process, how to avoid common misunderstandings, and how Washington architects vary in style and practice.

2 to 4 p.m. at the Washington Chapter/AIA, 1777 Church Street, NW.

Reservations required; call 202.667.1798 or e-mail reservations@aiadc.com.



ARCHITECT SHOPPING

Find the Right One Off-Line, In Person

by Hannah McCann

There are over 500 architecture firms in the Washington, D.C., metropolitan area. The prospect of finding the right one for your project can be daunting. How do you know which firms design what you need built? Which architects will work within your budget? How can you be sure that the architect will understand what you want?

The following guidelines should help structure your search.

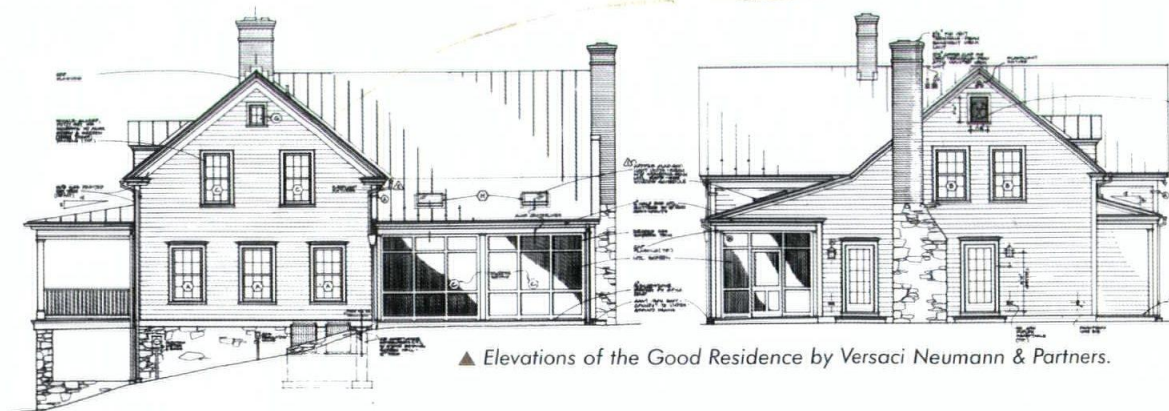
1. Bring the architect on board from the beginning. If you know you want to build something new, it's time to hire an architect. An architect can help with those early decisions, such as site selection and financing, that later factor in to the design of your project.

2. Old-fashioned window-shopping is required. Web-savvy Washingtonians, beware! If you are looking for an architect, you may have to redefine your shopping methods. Many architecture firms—particularly smaller firms who do smaller projects—have been too busy designing new construction during the tech boom to develop a website of their own.

In an effort to remedy this, the Washington Chapter/AIA has assembled a Directory of Firms at www.aiadc.com that lists nearly 400 local firms' names, contact information, and recent projects. Some firms also post photos of their work or a link to their website, if they have one. The database can be searched by type of work, such as "Residential" or "Commercial."

Especially worthwhile is an in-person visit to the Washington Chapter/AIA's Architect/Client Resource Center (1777 Church Street, NW, near Dupont Circle Metro; call 202.667.1798 for appointment). The library houses portfolios for 60+ local firms. See who's designing what, get ideas for your own project, and pick up business cards and informational literature. The Chapter staff is available to informally advise on particular needs or concerns.

Finally, pound the pavement in your community, asking who designed additions, renovations, or new buildings that you admire.



▲ Elevations of the Good Residence by Versaci Neumann & Partners.



▲ The Good Residence by Versaci Neumann & Partners Architects, winner of 2000 Award of Merit in Architecture and 1998 Washingtonian Residential Design Award.

Ask neighbors and friends if they know of a particularly successful architect-client collaboration.

Once you have identified several firms that design projects of the scale and style that you want, call and introduce yourself. Describe, in a general way, your project and, more specifically, what led you to call. (No matter how well established the firm is, they will always be flattered by your interest. Even if they are too busy to take on a new project, they may know another architect to recommend.) Ask if the architect would be interested in meeting for an interview, verifying whether or not there will be a charge for this initial meeting.

3. Interview at least three firms. Unless you already have a good relationship with an architect you've used before, it's wise to interview three to five firms—enough to see the range of possibilities but not so many to complicate your decision.

Interview architects at the site, if possible. All your household or business decision-makers should be present. For each architect you interview, try to allow the same amount of time, ask the same questions, and provide the same information.

To prepare for the interviews, take a look at the Washington Chapter/AIA's *14 Questions to Ask Yourself Before You Hire an Architect* and *14 Questions to Ask an Architect* (available at www.aiaadc.com). These questions will help you explain your needs and understand how the architect would approach your project.

The questions you've been asking yourself are good questions to ask an architect in an interview: How long will this take to build? Can the architect estimate cost? Is he or she usually right?

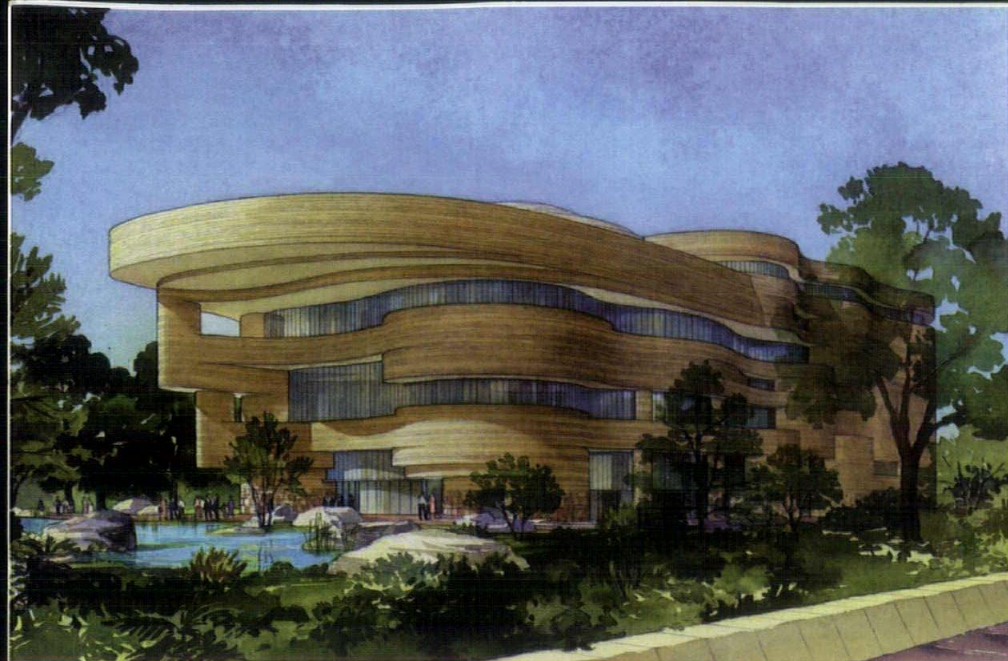
The most critical information you'll glean from an interview is how well you relate to the architect. For a successful outcome, you must be able to share your thoughts and concerns with the architect throughout the project. Can you ask questions? Can you talk frankly about money? Most importantly, is the architect listening to you?

4. The fine print. If you get the sense that the firm you're interviewing is right for your project, ask for a written proposal. If more than one firm seems right, comparing their written proposals will help you make your final decision.

The architect's written proposal will typically outline an approach to your project, the time estimated for design and construction, and how the architect will charge for his or her services. An estimate of total cost for services may be included; ask for this if you want it.

A list of references should also be included with the proposal. Don't hire an architect before asking former clients, "If you had to do it all again, what would you do differently?" Also ask about particular unknowns that may concern you, such as "Was the architect's original cost estimate correct?" or "Was the architect helpful during the construction phase?"

Once you have decided which architect to hire, the final step before the fun part—design—is to negotiate and sign a contract. Most firms will provide a contract for your review; standard forms of agreement are also available from the AIA by calling 1.800.365.2724. The signed contract ensures that both you and your architect understand your roles in the project that is about to unfold. ▀



Elizabeth Day

The National Museum of the American Indian is currently under construction on the National Mall. ▼



Monday, September 9th

Construction Watch: National Museum of the American Indian

Scheduled for completion in 2004, the National Museum of the American Indian will bring organic architectural forms and a Native landscape to the last available space on the National Mall. A hard-hat tour reveals the planning behind the museum's fluid design.

4 p.m. starting at the Welcome Center on Independence Avenue between 3rd & 4th Streets, SW. Attendance limited; reservations required. Call 202.667.1798 or e-mail reservations@aiadc.com

TELLING THE TRUTH Museum's Design by Consensus

by Hannah McCann

Until construction is complete in 2004, a bright blue trailer on Independence Avenue is serving as the Welcome Center for the National Museum of the American Indian. In the past year, more than 7,000 visitors have stepped off the street to see what's coming. The Welcome Center is filled with models of the museum and samples of the stone, wood, and other materials that will be used to complete it. "This stuff was just in our offices," explains Facilities Planning Coordinator Duane Blue Spruce. "Somebody said, 'We really should show this to people.'"

"We want people to learn the story of this museum—the past, the present, and the model for the future."

The National Museum of the American Indian was established as part of the Smithsonian by an act of Congress in 1989. In the past 13 years, the design team has included architects, engineers, and other professionals (see partial list at right) from across the country. Hundreds of Native Americans have been consulted along the way.

"There's been a small army of people involved," says Blue Spruce. "Everybody has an opinion, but I've never heard anyone say, 'You're wrong.' Somehow we have always been able to reach consensus. That's the amazing thing, given all the people involved."

To jumpstart the design process in 1995, the architects and Smithsonian called a four-day "Visions Session." As Blue Spruce describes it, "We invited some 20 to 25 Native elders, educators,

cultural people, and spiritual leaders from all over to brainstorm about the project—not architecturally as much as 'What does this project mean to Native people?' 'What's the big picture?' 'What must be included?'"

Coming from different tribes and regions, each participant had a unique message to convey. "I remember there was a woman from Hawaii who described, in detail, how Native Hawaiians used to navigate the waters using Native cosmology. She said, 'Somehow, that has to be in the building.' It wasn't an architectural suggestion, but more of an inspiration."

Back at their drawing boards, architects began to design the museum. An organic shape evolved, resembling a natural rock formation sculpted over time by wind and water. In a gesture to both Native cosmology and the Nation's Capital, the museum's entrance faces east. "It works on an urban design level as well as a cultural level," Blue Spruce explains.

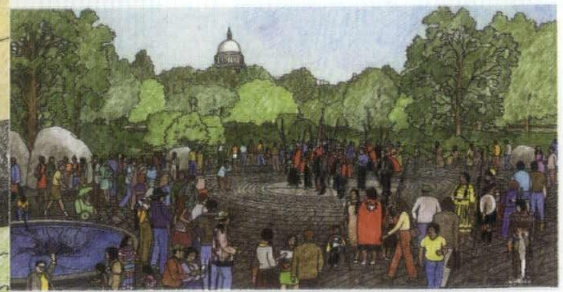
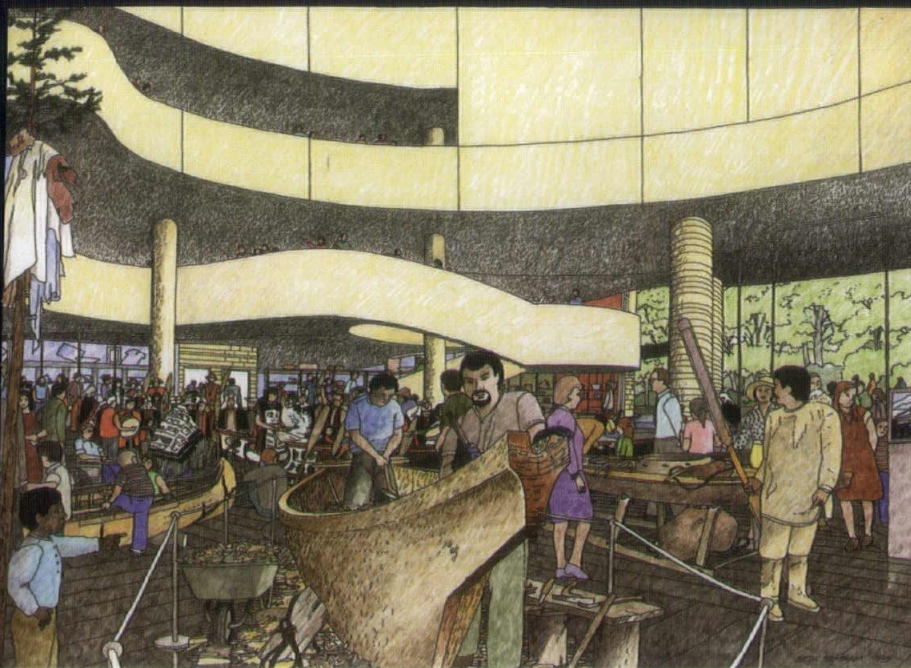
Similarly, a central dome refers to the circular shapes favored by many Native cultures but also complements the domed, neoclassical buildings on the Mall. Visitors will enter the museum through this soaring space called the "Potomac," named for the Algonquin word meaning "where the goods are brought in."

As the design developed, a team of four Native advisors reviewed it every six weeks. "They served as the cultural voice, the keepers of ideas we had developed in the Visions Session," Blue Spruce says.

Finally, with fine-tuned renderings and elevations, "We took the design on the road," says Blue Spruce. "We had sessions in D.C.; Phoenix; Minneapolis; and Olympia, Washington. We invited groups from Native communities in each location to come and critique the design."

Blue Spruce remembers that "these sessions could be pretty grueling. Everybody has a different agenda, and the Smithsonian took its licks. But eventually we'd get around to talking about architecture."

"Over and over, we revisited the big picture. People said, 'You absolutely have to tell the truth in this museum. Tell people what happened. Tell the true history of Native people.' We were constantly being reminded of our mandate, our mission."

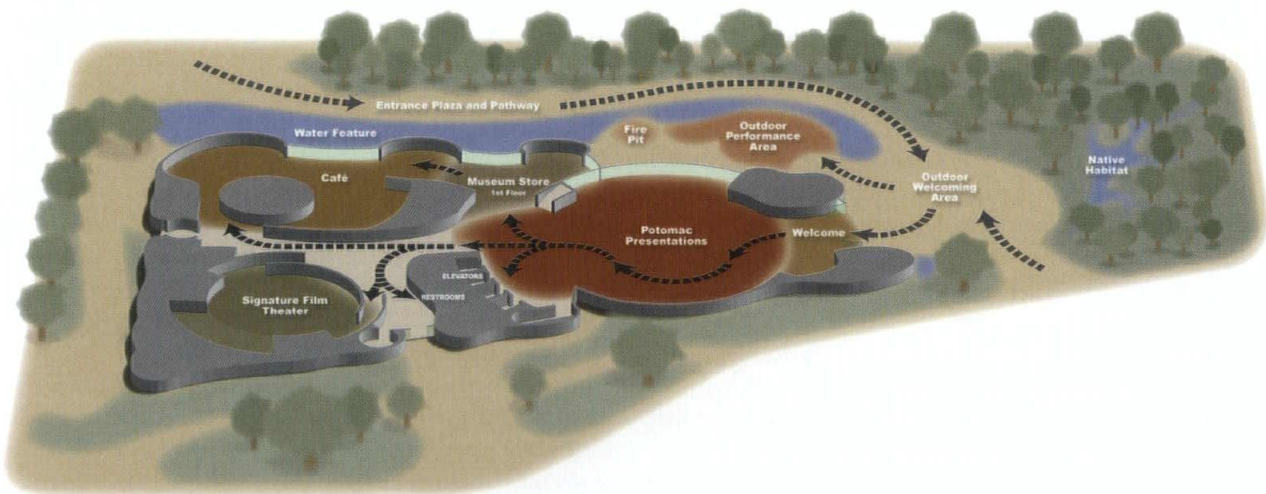


For now, a trailer on Independence Avenue (bottom right) serves as the Welcome Center. In 2004, visitors will enter the museum through the Potomac, named for the Algonquin word meaning "where the goods are brought in."

The sessions didn't change the design as much as they helped the designers' understanding of it evolve. Blue Spruce remembers the reaction of a table of Native American men in Minneapolis. "They were Vietnam vets, a rugged bunch of guys, and they were really excited about the project. They said, 'You know, we really

want to congratulate you on designing the first female building on the National Mall." It turned out that the group came from tribes that are matriarchal in their structure. "They saw this design as hospitable and nurturing. We said, 'Well, we hadn't thought about that before, but you're absolutely right!'"

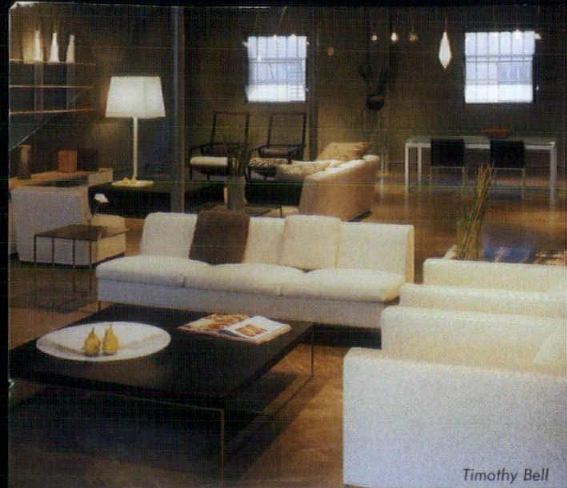
"We really want to congratulate you on designing the first female building on the National Mall."



A plan showing circulation into the museum. Seventy-four percent of the museum's site will be a Native habitat. A shallow stream will run the length of the building, as the Tiber Creek once ran through the site. Indigenous trees, shrubs, and crops such as corn, beans, and squash will be planted.

Who Makes the Museum?

Members of the team designing and building the National Museum of the American Indian have included: Johnpaul Jones of Jones and Jones, design consultant; Polshek Partnership, LLP, and Tobey + Davis, joint venture architects; Donna House, ethno-botanist landscape consultant; Ramona Sakiestewa, design consultant; Lou Weller, design consultant; EDAW, landscape architects; Severud Associates, structural engineers; and Consentini Associates, mechanical/electrical engineers. The museum's conceptual design was prepared by the architectural team of GBQC (prime contractor) in association with Douglas Cardinal of Douglas Cardinal Architects (subcontractor of GBQC). Construction is a joint venture of The Clark Construction Group, Inc., and Table Mountain Rancheria Enterprises, Inc., (Clark/TMR). Between these teams, the Cherokee, Choctaw, Navajo, Oneida, Hopi, Caddo, and Blackfoot tribes are represented. List supplied by the Smithsonian Institution/National Museum of the American Indian.



Timothy Bell



Timothy Bell



Timothy

Deborah Kalkstein has transformed a former printing plant into Contemporaria.

Tuesday, September 10th ColePrévoſt at Contemporaria

Modern architects Robert Cole and Sophie Prévoſt present one of their residential designs, from inception to completion. A reception follows.

7 to 9 p.m. at *Contemporaria*, 4926 Del Ray Avenue, Bethesda, Maryland. Reservations required; call 202.667.1798 or e-mail reservations@aiadc.com

CONTEMPORARIA

Classics of the Future, Today

by Hannah McCann

From the sidewalk on Del Ray Avenue in busy downtown Bethesda, you get a glimpse of a little oasis. On the other side of a fence, in a pebble-strewn courtyard, wide umbrellas shade chairs and tables. There's an elegance to the furniture that suggests you're not looking at an outdoor café, but getting a peek into someone's fabulous private garden.

This is your introduction to the refined, serene style of Contemporaria. The glass door next to the courtyard lets you into a loft-like space with concrete floors and high ceilings. There's a slight echo inside, like a new apartment before you buy the furniture.

But there is furniture here—sleek, modern tables, chairs, couches, carpets, lighting fixtures, beds, linens, and dishes—displayed in vignettes across the airy acreage of this former printing plant. Contemporaria owner Deborah Kalkstein has hand-picked the designer lines she carries to convey a look that is fresh and familiar at the same time.

"In architecture, you design with a sense of history," says Kalkstein, who is also an architect and interior designer. "In furniture, it's the same. You know what the classics are. You study

the shapes. What I look for are the pieces that are going to become classics in the future."

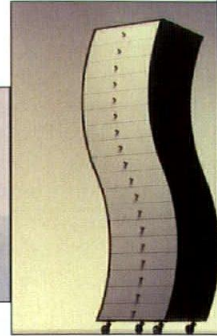
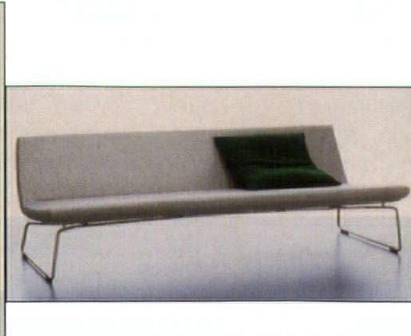
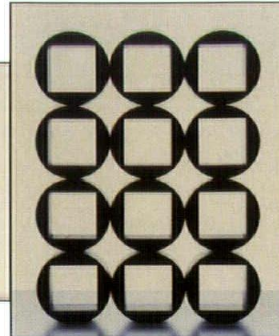
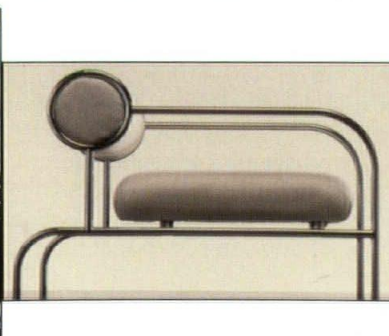
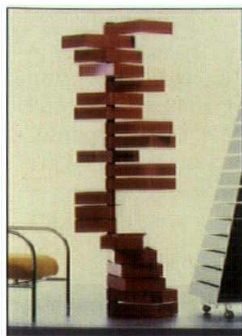
"In architecture, you build to last," she continues. "For me, furniture is the same way. You can change the pillow color, but the form should be something that you can keep forever."

A neat row of portfolios and catalogs spans the wall behind Kalkstein's desk. She studies the dimensions and materials particular to each designer line. Every furniture order comes custom-made, often from Italy, and usually arrives within 10–12 weeks. For many clients, Kalkstein advises on interior design, from a whole house to one room, for people starting from scratch and others mixing modern in with traditional.

In a city where many people live in antique-filled brick colonials, Kalkstein sees her charge as defying the stereotypes people have of modern design. The first misconception is that people think Washington is all traditional. Kalkstein sees a different side in the restaurants, stores, and home additions that have been designed in the last few years. "We have extraordinary architecture here. It can be a little hidden, but it's here."

To reveal that hidden side, Kalkstein has organized a series of free lectures with local modernist architects to begin September 10th with ColePrévoſt. She considers herself lucky to be invited to some of the most exciting new homes in town to help owners furnish their interiors. With the slide lectures, "I want the public to see the amazing things that these architects are doing," she says. ▀

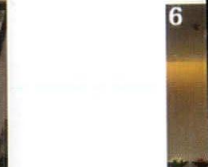
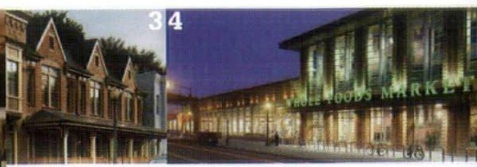
▼ Starting this September, Contemporaria will feature the Cappellini furniture line.



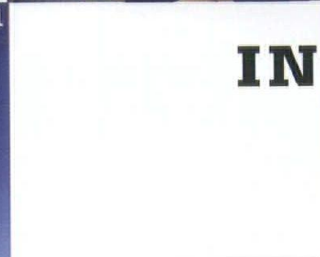
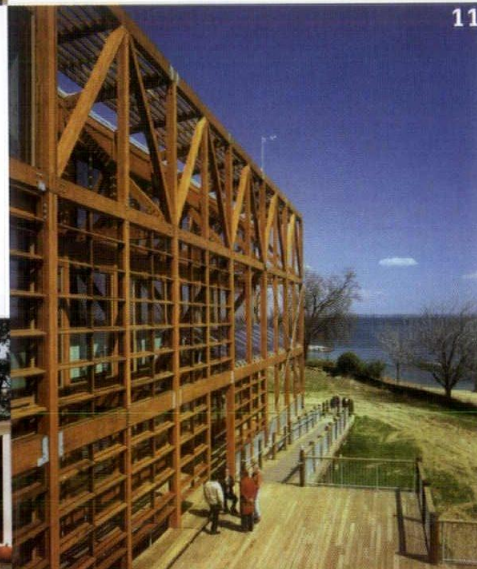
Advertise in the *AIA/DC Magazine*

NOTES
ADDENDUM

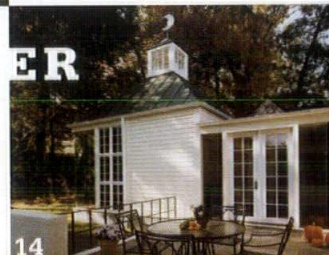
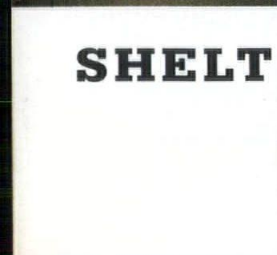
WHAT GOOD ARCHITECTURE CAN DO



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The CW logo, consisting of the letters 'CW' in a bold, white, sans-serif font, set against a solid red background.

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ALL EVENTS FREE* RESERVATIONS ARE REQUIRED

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CANSTRUCTION BUILD-OUT 6PM-12AM

Teams build giant structures from canned goods at the Mall at 2000 Penn. CANSTRUCTIONS on exhibit all week. Refreshment provided.

HOW TO WORK WITH AN ARCHITECT 2PM-4PM

Thinking about a new house, addition, or office? Attend this annual workshop with Stephen J. Vanze, AIA. Washington Chapter/AIA, 1777 Church Street NW.

NATIONAL MUSEUM OF THE AMERICAN INDIAN 4PM-5:30PM

A hard-hat tour of NMAI's construction site reveals the planning behind the museum's fluid design.

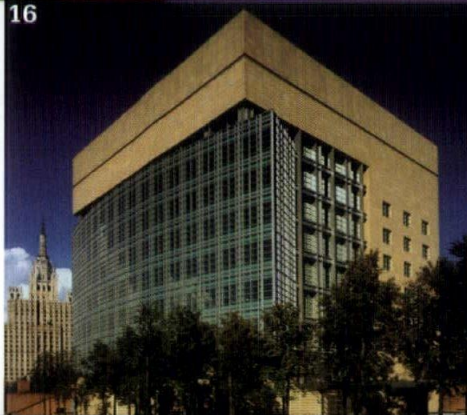
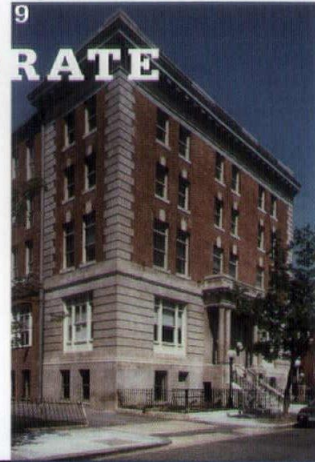
SAT SEPT

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MON SEPT

1 ADAMSTEIN & DEMETRIOU (Theodore Adamstein) 2 BISTRO BIS Adamstein & Demetriou (Theodore Adamstein) 3 HOWARD UNIVERSITY LEDROIT PARK REVITALIZATION Sorg and Associates (Hoachlander Davis)
 4 FRESH FIELDS WHOLE FOODS MARKET Mushinsky Voelske Associates (Dan Cunningham) 5 COZZENS RESIDENCE McInturff Architects (Julia Heine) 6 ACCENTURE IDEAS EXCHANGE Gensler (Paul Warchol)
 7 NIXON PEABODY, LLP Group Goetz Architects (Ron Solomon) 8 CATHOLIC CHARITIES CORE (Michael Moran Photography) 9 THURGOOD MARSHALL CENTER Shalom Baranes Associates (Chun Hsi Wong)
 NOVELLI INTERACTIVE GROUP CORE (Michael Moran Photography) 11 CHESAPEAKE BAY FOUNDATION HEADQUARTERS SmithGroup (Prakash Patel) 12 OPTICAL CAPITAL GROUP Gensler (Paul Warchol)
 13 SIR CHRISTOPHER WREN BUILDING Quinn Evans Architects (Harlan Hambright) 14 OCHS HOUSE ADDITION Robert M. Gurney, FAIA (Hoachlander Davis Photography) 15 B+B ITALIA Envision Design
 AIA) 16 US EMBASSY IN MOSCOW HOK (Alan Karchner, Assoc. AIA) 17 TURKISH EMBASSY Shalom Baranes Associates (Maxwell MacKenzie)

COMMEMORATE



JE SEPT 10

7PM-9PM COLE/PRÉVOST

Modern residential architects Robert Cole and Sophie Prévost present one recent project at Contemporaria, 4926 Del Ray Avenue, Bethesda. Reception follows.

ED SEPT 11

A MEMORIAL FOR LECKIE ELEMENTARY

Architect volunteers introduce a project to commemorate lives lost in the terrorist attacks one year ago.

HU SEPT 12

9AM-5PM STUDENT COMPETITION

Meet the next generation of Washington architects at the National Building Museum. All-day exhibit. Jury at 4:30. Reception follows.

HU SEPT 12

7:30PM-9PM THOM MAYNE OF MORPHOSIS

Santa Monica architect Thom Mayne presents his firm's work at the National Building Museum. \$17/\$10 students. To register, call 202.272.2448.

RI SEPT 13

5PM-7PM JURORS' ROUNDTABLE

"And the winners are...." The jury presents Washington's best new architecture. Reception follows. Washington Chapter/AIA, 1777 Church Street, NW.

AT SEPT 14

1PM-2:30PM MODERN CAPITOL HILL

A walking tour starting at Postal Square explores modern architecture between the Hill's historic federal buildings and row houses.

AT SEPT 14

2:30PM-4PM CANSTRUCTION AWARDS

Help deconstruct the CANSTRUCTIONS for donation to the Capitol Area Food Bank. Mall at 2000 Penn. Refreshments served.

* Except for Thom Mayne lecture at the National Building Museum. \$17/\$10 students. To register, call 202.272.2448.

Wednesday, September 11th A Memorial for Leckie Elementary

In a special assembly at Leckie Elementary School, architect volunteers introduce a project to commemorate lives lost in the terrorist attacks one year ago. Leckie teacher Hilda Taylor and student Bernard Brown were on Flight 77 when it crashed into the Pentagon. Over the course of the upcoming school year, volunteers will work with classrooms at each grade level to explore the meaning of memorials and design one for the school. *Assembly not open to the public. To volunteer or support this program, call 202.667.1798 or visit www.wafonline.org.*

BUILDING TO REMEMBER

A Lesson in Memorial Architecture

by Hannah McCann

"At the beginning of every school year, I ask students to draw their favorite place in the city," says third-grade teacher Pamella Shaw, who teaches at Leckie Elementary in southwest Washington. "Most students draw a monument."

The students' choice raises some interesting issues, Shaw thought as she planned her lessons last summer. "Why do we have monuments elsewhere in the city, but not here? If we were to have a monument in our neighborhood, where would it be? What would it be for?"

Shaw proposed these questions to architect Holly Bernard, Assoc. AIA, who had signed on for a semester of visits to Shaw's third-grade class as part of the Washington Architectural Foundation's Architecture in the Schools volunteer program. The two met on September 6, 2001, to plan their collaboration. It was agreed that, through Bernard's weekly visits, the students would be introduced to architectural concepts of memorial design; eventually, they would

Pamella Shaw



▲ After September 11th, a memorial to teacher Hilda Taylor and student Bernard Brown took shape in the front lobby of Leckie Elementary.

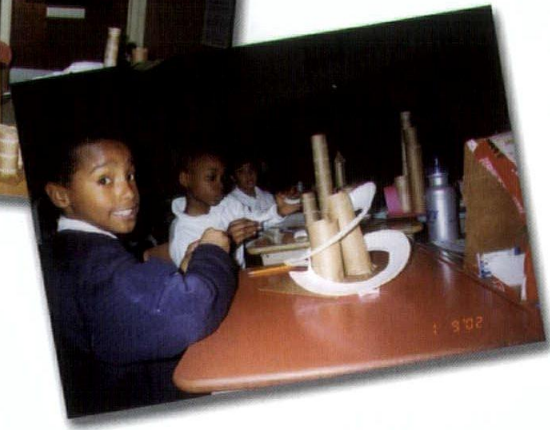
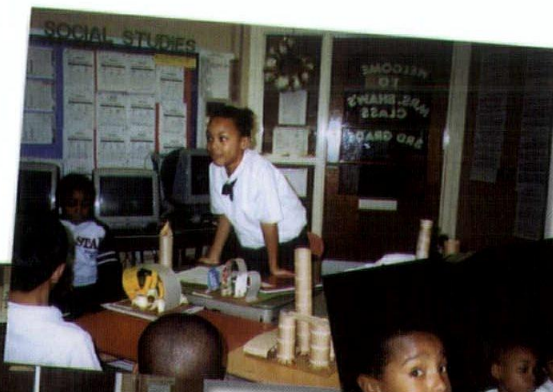
make models for a memorial to a local hero.

When Bernard showed up for her first classroom visit two weeks later, the memorial project had a relevance no one could have anticipated.

The events of September 11th took the lives of two of Leckie Elementary's heroes: beloved teacher Hilda Taylor and sixth-grade student Bernard Brown. Brown was selected in a nation-wide essay contest to attend a workshop conducted by National Geographic and the National Oceanic and Atmospheric Administration at the Channel Islands National Marine Sanctuary in California. He and teacher Taylor were on their way to California on Flight 77 when it crashed into the Pentagon.

When the plane hit the Pentagon, the Leckie building shook several times. Reverberations would continue in the daily life of the school. A makeshift memorial appeared in the front lobby. Back in class, Shaw's students agreed that the memorial they designed should commemorate the victims of September 11th. Shaw's class included Brown's younger sister—his only sibling—which added to the immediacy of the project.

On her Friday afternoon visits, Bernard began to introduce the subject of architecture. To teach scale, "we made an in-scale plan of their classroom, noting the square shape and how they all had perceived it as a long rectangle because of the furniture placement."



All Photos, Pamella Shaw

▲ The third-graders built models of the memorials they had designed.



▲ Students' models were exhibited at the Capital Children's Museum.

To show the significance of material selection, "we went on a walking tour of the neighborhood. They saw tree-crushed pavements, cracks in walls, and we talked about the forces involved," Bernard remembers.

After a field trip to monuments on the Mall, Bernard asked the students, "Why do monuments look the way they do? How long should a memorial last?" To illustrate the limits of collective memory, Bernard asked the students who Leckie was named for. "None of the kids knew who the heck that was."

The third-graders began to build models with wooden blocks and cardboard. Many featured towering paper-towel rolls—"I think because we were talking about the obelisk that Napoleon had brought back from Egypt," Bernard suggests.

The models were displayed at the Capital Children's Museum in January as part of an annual city-wide Architecture in the Schools exhibit. "My children were very proud of the models they made," says Shaw. All of the students dedicated their projects to those who died on September 11th, except for one girl whose "Thank You for Being You" memorial was for "the people who protect me every day."

Bernard hopes that thinking about memorials has been therapeutic for the students. "They put a lot of intensity into the project. It became clear that these children needed something."

Memorials to Keep in Mind

Signers Memorial Constitution Gardens

Marshall E. Purnell, FAIA
Devroux & Purnell Architects

This island in the middle of the lake within Constitution Gardens is not a place you are likely to stumble upon. However, some years ago, that is exactly what I did. As I crossed the footbridge, I could not help but think that the path was leading me toward something special.

When I arrived at Signers Memorial, I noticed immediately how skillfully it is placed in the landscape. It is obviously the work of an outstanding design talent. It is strong and caring yet shows great restraint. This is Washington's only monument to the signers of the Declaration of Independence. The memorial accomplishes something incredibly difficult to do: it celebrates the power of an idea.

The designers, EDAW, understood the significance of one quiet yet profound act. The understated design lets you appreciate the frame of mind of these men, who by their signatures changed the world. Whenever I stand there, two words come to mind: contemplative and pensive. When I read those signatures, I think to myself, "Who are these men who took such risk?" The true beauty of the design is that it does not get in the way of such thinking. The simplicity allows you to concentrate on the signatures in the stone and their depth, the stone and its finish, the arrangement of the stones by state, the placement on the island. It all works wonderfully well.

So as you move about this great city, looking up and out at monuments to achievers of deeds large and small, make sure you make your way across that footbridge, as I did. The path will take you to the beginning.

Marshall Purnell, FAIA, is the Architect of the Black Patriots Memorial.



David L. Hamilton

Lincoln Memorial West Potomac Park

W. Kent Cooper, FAIA

As an eight-year-old tourist, I was immediately wowed by a visit to the Lincoln Memorial, but I never understood why it brought a lump to my throat until years later, when I was working in its shadow.

Charles Moore, an early chairman of the Fine Arts Commission, once said that to be worthy of a place on the National Mall, a memorial must present a message of such significance that it surpasses the particular person or event commemorated. That's what happened with the Lincoln Memorial.

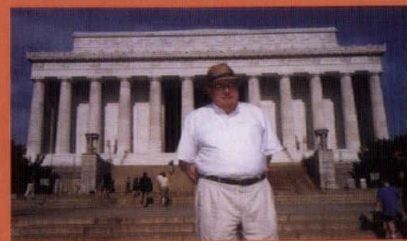
Lincoln was a controversial political figure even 50 years after his death, and a public debate swirled around the development of a program for his memorial. (Sound familiar?) The site chosen was a reclaimed swamp at the end of the Mall, envisioned as a "terminal feature" by the McMillan Plan of 1902. It provided the project with a great urban setting.

When it came time to pick the message of the design, politics clearly ruled: the architect was instructed to embody "Preserver of the Union" as the message, which is exactly what Henry Bacon did. The 36 columns of the peristyle, each representing a state named in the frieze, say it all. Lincoln's eloquent words take a secondary place inside the structure.

But there is another chapter in the design story. When Daniel Chester French's great seated figure arrived, overscaled by classic tradition, the concept of "Lincoln the Emancipator" as a co-theme was finally unlocked. As the century progressed, this great ensemble provided the iconic platform not only for the cause of national unity, but also for calls for the right of individual freedom.

As an eight year old, I was simply overwhelmed. Only later did I realize how design triggered that lump in my throat.

W. Kent Cooper, FAIA, is the Architect of Record for the Vietnam Veterans Memorial and the Architect of the Korean War Veterans Memorial.



David L. Hamilton

Thursday, September 12th Student Competition

Meet the next generation of Washington architects. Students from local architecture schools are challenged by an intriguing design problem (which remains a closely guarded secret until the week before the competition). Their solutions are exhibited all day in the National Building Museum's Great Hall. At 4:30 p.m., a jury discusses the entries and announces the winners in an open forum. Reception follows the discussion.

Exhibit opens 9 a.m. Jury Forum at 4:30 p.m. Reception at 5:30 p.m. National Building Museum, 401 F Street, NW, at Judiciary Square Metro. Free. No reservations required.

BACK TO SCHOOL

Students Design New Washington Landmarks

Each year, hundreds of young architects graduate from Washington's four local architecture schools: The Catholic University of America, Howard University, the University of Maryland, and Virginia Tech's Washington-Alexandria Architecture Consortium. Nationally known for outstanding programs and professors, these schools are hotbeds of creativity, high-tech innovation, and fresh ideas.

See how local architecture students tackle an especially "Washington" design problem in the fourth annual Washington Architectural Foundation Student Competition. The challenge is kept secret until the Friday before the judging, when students—just

back from summer vacation—are unleashed to design solutions. Last year they were asked to design canopies for Metro station entrances; the year before, they created a waterfront gateway to the Mall. This year...well, that's a surprise!

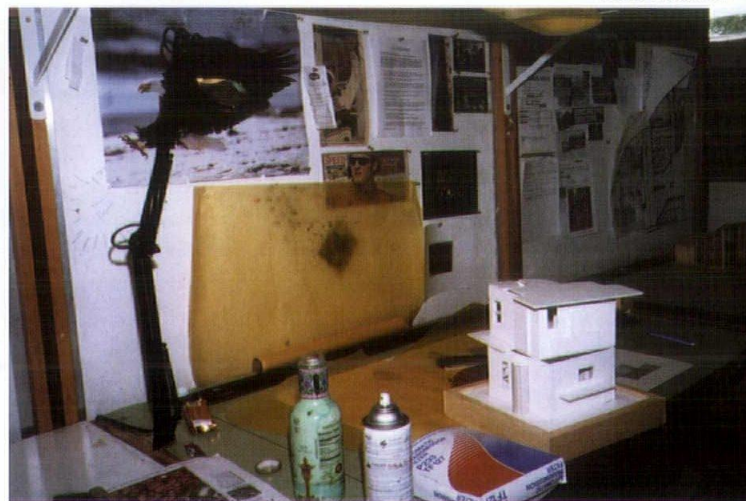
Each school brings its 10 best entries to the National Building Museum on Thursday, September 12th, for an all-day exhibit in the Great Hall. A jury of three local architects and visiting architect Thom Mayne reviews the entries and announces the winners at 4:30 p.m. A reception hosted by the Washington Architectural Foundation follows. ▶

David L. Hamilton



▼ Students from the Catholic University of America in studio (with professor Meghan Walsh, AIA, above at left).

David L. Hamilton



MORPHOSIS

Architect Thom Mayne

Thursday, September 12th

Thom Mayne of Morphosis

Santa Monica architect Thom Mayne, AIA, presents the striking, modern work of his firm Morphosis. Volumes collide and spaces intersect in commercial and institutional commissions that include the award-winning Diamond Ranch High School in Pomona, California; Graduate Housing for the University of Toronto; and the new Satellite and Operations Facility for NOAA and USDA in Suitland, Maryland.

7:30 to 9 p.m. at the National Building Museum, 401 F Street, NW. \$17/\$10 students. To register, call 202.272.2448.

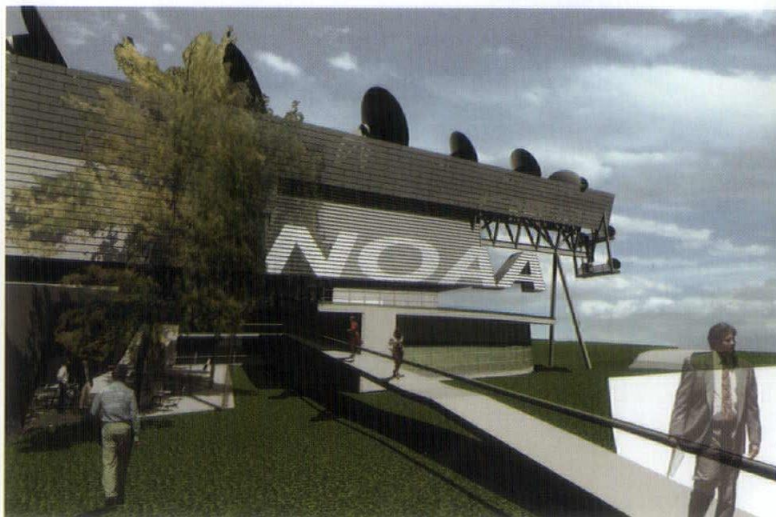
We are interested in producing work that contributes to the conversation, that adds yet another strain to what some may hear as the cacophony of modern life. We hear it as the music of reality. Additional strains layered into the composition will not intensify a cacophony, but add to an exquisite complexity.
—excerpted from Morphosis' Design Philosophy

A computer rendering of Morphosis' San Francisco Federal Building. ▼

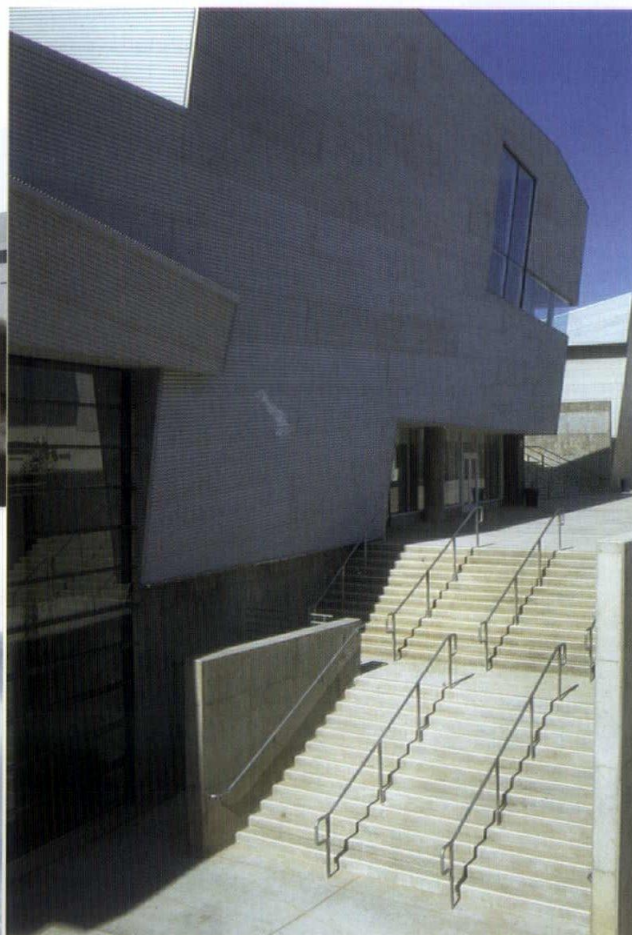


Morphosis

Computer rendering of the Satellite and Operations Facility for NOAA and USDA coming to Suitland, Maryland. Morphosis/Einhorn Yaffee Prescott, a joint venture. ▼

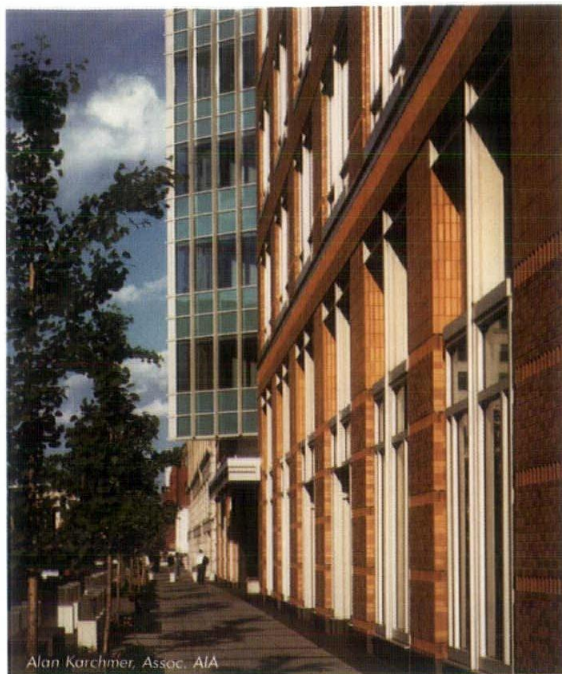


Morphosis



Brandon Weiling

Diamond Ranch High School in Pomona, California. ▲



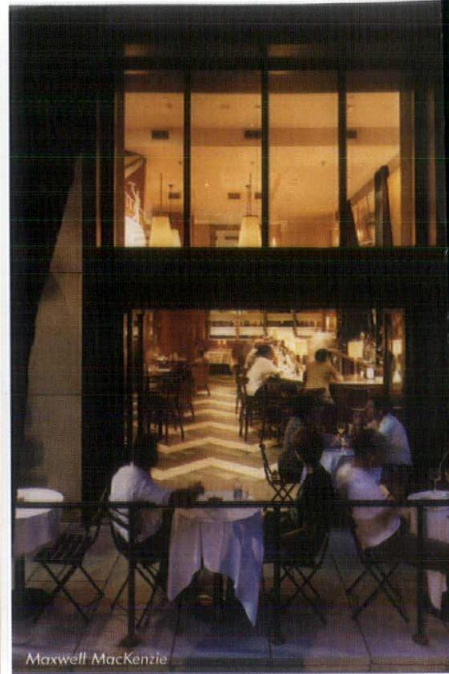
Alan Karchmer, Assoc. AIA

▲ Confidential U.S. Government Agency Building by HOK (2000 Merit Award in Architecture)



Jeffrey Totaro Photography

▲ Building 33 and Quadrangle Buildings at Washington Navy Yard by Ewing Cole Cherry Brott (1999 Merit Award in Historic Resources)



Maxwell MacKenzie

▲ Bistro Bis by Adamstein & Demetriou Architects (2001 Catalyst Award)

JURORS' ROUNDTABLE

Award-Winning Architecture

Every year, Washington-area architects submit hundreds of anonymous portfolios of their work for consideration in the Chapter Awards program. The awards recognize excellence in several categories: Architecture, Interior Architecture, Historic Resources, and Catalyst (for works of commercial architecture that improve Washington's streetscape). Debuting in 2002, a Presidential Citation for Sustainable Architecture will recognize a project that is not only beautiful, but good for the environment.

Over one day, the jury for each category reviews the submissions, choosing as many or as few winners as it sees fit. After deliberating, the jurors announce the winners at 5 p.m. during a slide show for the public. ▀

Friday, September 13th Jurors' Roundtable

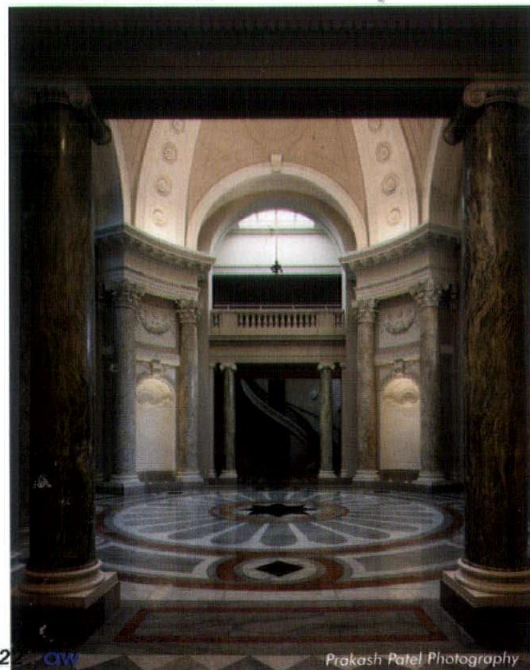
"And the winners are...." After a full day of deliberation, a jury of distinguished visiting architects announces their picks of the best new Washington architecture. A reception follows the discussion.

5 to 7 p.m. at the Washington Chapter/AIA, 1777 Church Street, NW. Free. Reservations required; call 202.667.1798 or e-mail reservations@aiadc.com.

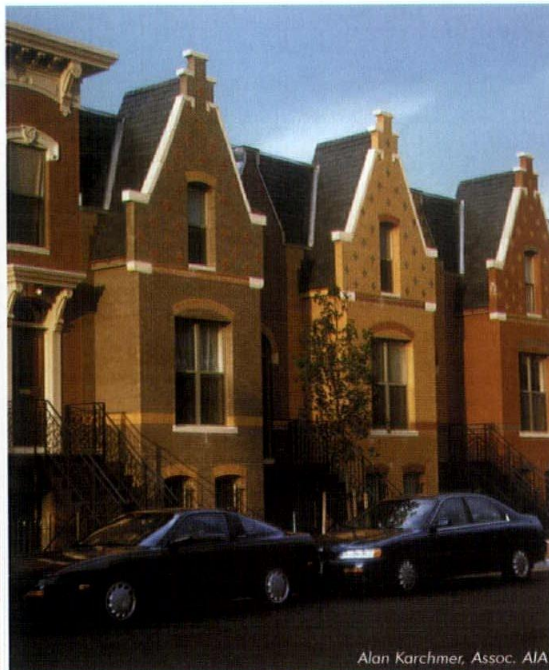
The Carnegie Institution of Washington by SmithGroup (1999 Award of Excellence in Historic Resources) ▽

Ellen Wilson Neighborhood Redevelopment by Weinstein Associates Architects (2000 Merit Award in Architecture) ▽

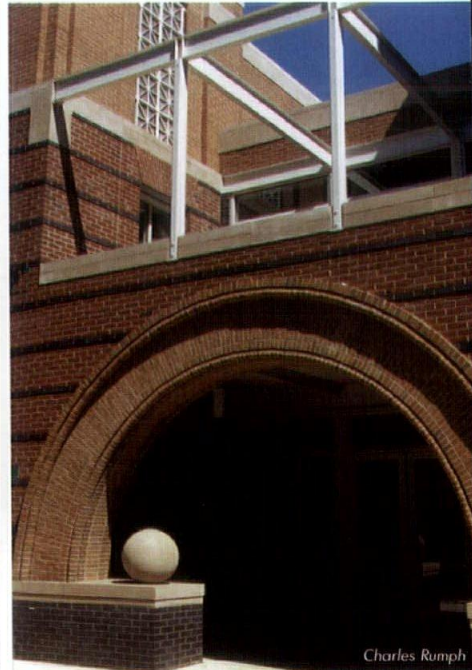
Georgetown Visitation Preparatory School Physical Education Center by Cox Graae & Spack Architects (2000 Award of Excellence in Architecture) ▽



Prakash Patel Photography



Alan Karchmer, Assoc. AIA



Charles Rumph



Michael Moran Photography

▲ Porter Novelli Interactive Group by CORE (2001 Merit Award in Interior Architecture)



Michael Moran Photography

▲ The Millennium Building by Boggs & Partners Architects (2000 Merit Award in Architecture)



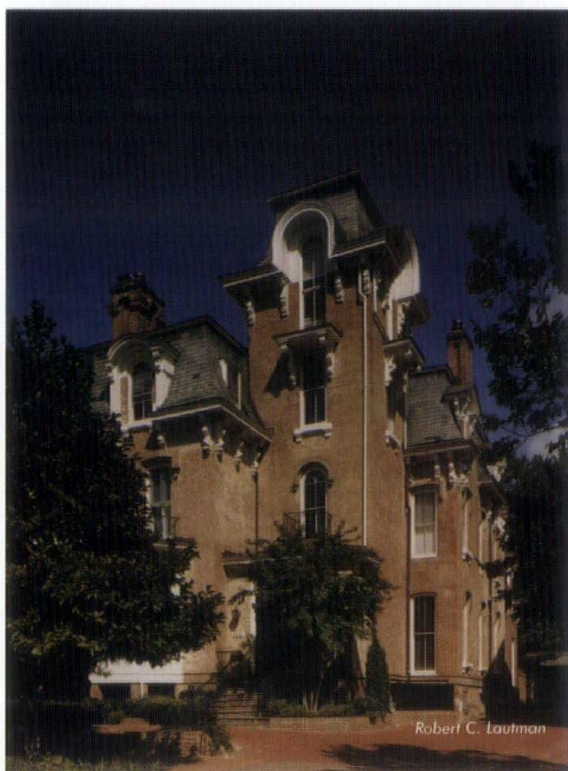
Ron Solomon

▲ Circle.com by Group Goetz Architects (2000 Award of Excellence in Interior Architecture)



Paul Warchol Photography

▲ Accenture Ideas Exchange by Gensler (2001 Merit Award in Interior Architecture)



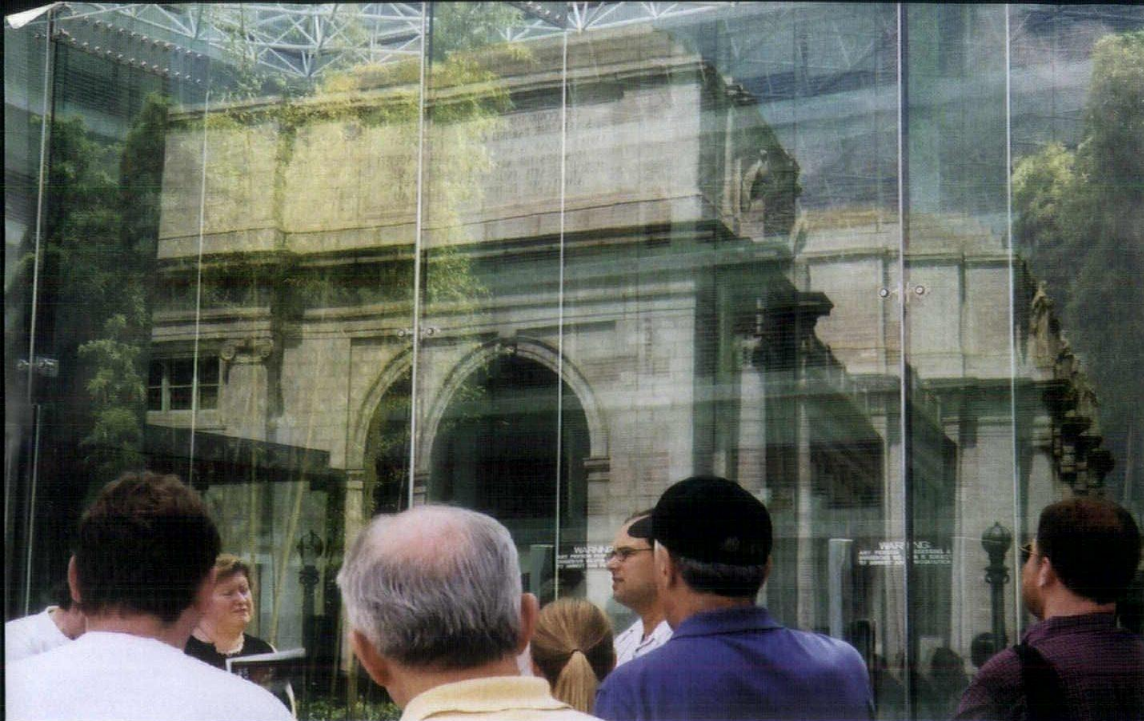
Robert C. Lautman



Kenneth Wyner

▲ The Washington Ballet: Ballet Studios by Cox Graae & Spack Architects (1998 Merit Award in Architecture)

◀ Walsh/Woodward Residence Addition and Renovation by Muse Architects (2001 Merit Award in Architecture)



The Thurgood Marshall Building at Columbus Circle & Massachusetts Avenue, NE, is clearly modern but reflects the forms of its historic neighbors.

Saturday, September 14th Walking Tour of Modern Capitol Hill

Discover how architects have developed a modern style to fit between Capitol Hill's famously historic federal buildings and row houses. Today, security concerns pose a new architectural challenge in the neighborhood.

1 p.m. starting at Postal Square, 2 Massachusetts Avenue, NE, near Union Station Metro. Free. Reservations required; call 202.667.1798 or e-mail reservations@aiadc.com.



INFILL ON THE HILL

Modern Architecture on Capitol Hill

by Daniel Emberley

We think of American modern architecture happening on a blank slate. In the 1960s, we leveled the neighborhoods of southwest D.C. to create an unobstructed field for L'Enfant Plaza and condominium developments. Today, towers rise from pastures in new urban areas like Tysons Corner.

Capitol Hill presents an alternative approach. The Hill was already densely settled before World War II and, unlike Southwest, was not viewed as a neighborhood that could be improved by bulldozer. An active preservation movement by individual homeowners discouraged destruction of entire blocks. Since World War II, structures designed and built here have adapted to the existing urban fabric. The best architects have learned from the neighborhood and developed a style that respects its context while speaking in a modern voice.

You can see the flexibility of the modern movement on the Hill in current projects such as Capitol Towers on Massachusetts at 2nd Street, NE, undergoing renovation with plans by Hickok Warner Fox Architects. This 1920s apartment building was originally built to house people with business on the Hill. In its new incarnation, it will mix office space with residences and an eighth-floor auditorium.

This is part of an ongoing trend: as the federal city expands, homes and apartments are increasingly turned to commercial use.

Yet the Hill continues as one of Washington's most vibrant residential communities. Projects like the murals of Frederick Douglas Court and rehabilitation of St. Mark's Church by W. Kent Cooper, FAIA, illustrate residents' active involvement in their bricks and mortar. Architects like Cooper, Amy Weinstein, FAIA, and David M. Schwartz, FAIA, have developed an architectural language that is clearly modern but fits comfortably amongst the vernacular row houses.

The Hill's federal side has not developed as gracefully. In the early years, the federal presence rolled over blocks of townhouses, churches, and markets. Construction of each of the buildings of the Library of Congress required razing an established community. Similar clearing preceded erection of the House and Senate Office Buildings and the Supreme Court. The McMillan Plan's siting of Union Station successfully removed rail lines from the Mall, but also eliminated a poor but vigorous residential area. You can still see traces of the Hill's clash between an organic townscape, a pragmatic grid, and Beaux Arts planning. Now, security concerns add to the mix.

Consider the Thurgood Marshall Building at Columbus Circle & Massachusetts Avenue, NE, built ten years ago as a supporting office building for the Supreme Court. The site was cleared, allowing architects Edward Larrabee Barnes Associates a certain freedom of design. Think about what might have been built here: would a typical D.C. office structure from K Street fit comfortably in this area? Would Barnes' building fit on K Street? This structure refers to its prominent neighbors, Union Station and the Capitol,



▲ Amy Weinstein, FAIA, has developed a modern style that fits comfortably amongst the Hill's vernacular row houses.

using modernist materials like glass, stone, and steel in a classical architectural vocabulary.

It's hard to imagine the Thurgood Marshall Building being built post-September 11th. Take note of the efforts made to increase the security of the building. The great glass central court still beckons all citizens, but very few make it through the metal detectors to enjoy it. Walking through Washington and especially on the Hill, you will see a variety of temporary structures implemented to increase security. How could they be made better for security? For ease of public access? For visual beauty? Are these goals compatible?

The need to protect our federal spaces often conflicts with citizen access and residents' enjoyment of the neighborhood. Closing

Pennsylvania Avenue in the 1990s raised this issue to a national audience, but was only a prelude to the Checkpoint Charlie scene evolving on 1st Street, SE, just uphill from the Capitol South Metro station. Does the closure of 1st Street and the encroachment of security make you feel safer? We have to find a better way to protect our representatives while preserving the openness that is a core value of our democracy.

All of this underlies the dynamic area this walking tour will traverse. As you walk, consider how modern architecture can fit into an established neighborhood, and how it can continue to address our evolving needs. ▀



▲ Hickok Warner Fox Architects have designed the current renovation of Capitol Towers on Massachusetts at 2nd Street, NE, to mix office and residential uses.



The Checkpoint Charlie scene evolving on 1st Street, SE. ▲

The Architect/Client Resource Center

The Washington Chapter/AIA's Architect/Client Resource Center is a free service that helps homeowners find the right architect for their project.

The Resource Center is a library of local firms' portfolios, which include pictures of projects and detailed histories of qualifications. Visitors can pick up design ideas, business cards, and general information on the architect's role in the design and construction process. In addition, the Chapter staff is available to informally advise on particular needs or concerns.

To schedule a free visit, call 202.667.1798. The Resource Center is housed at the AIA/DC Chapter House, 1777 Church Street, NW, Washington, D.C. Hours are 9 a.m. to 5 p.m. Monday through Thursday, 9 a.m. to 3 p.m. Friday.

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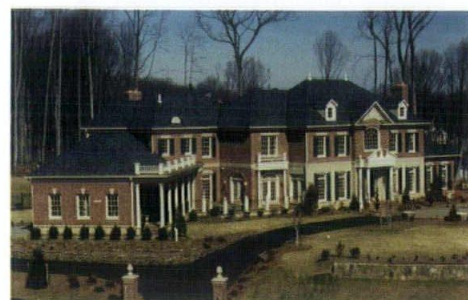
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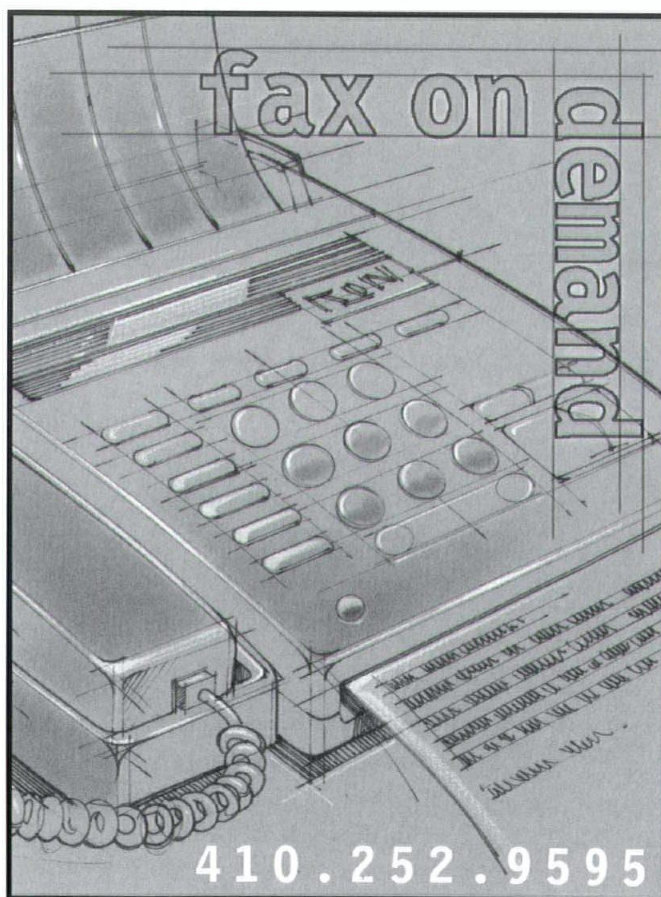
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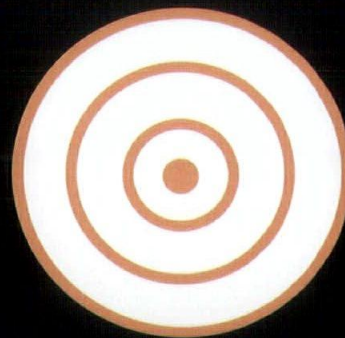


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